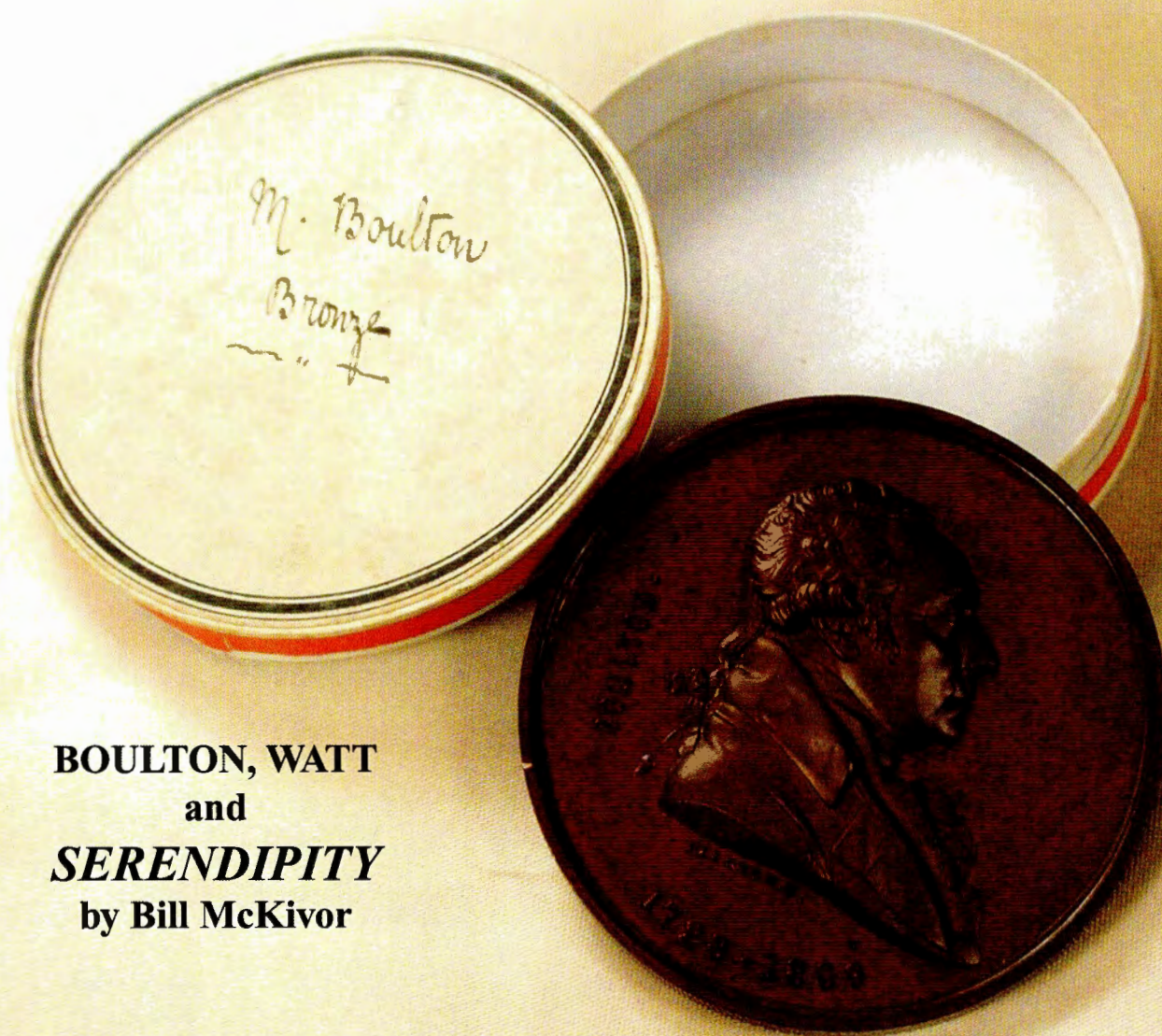


THE "CONDER" TOKEN COLLECTOR'S JOURNAL

THE PROCEEDINGS OF THE "CONDER" TOKEN COLLECTOR'S CLUB

Volume VIII Number 1 Spring, 2003 Consecutive Issue #27



**BOULTON, WATT
and
SERENDIPITY**
by Bill McKivor

Who the Heck is Demosthenes
by Richard Bartlett

Index to Volume VII - 2002

Medals from the Boulton and Watt Estates



Matthew Boulton's Obsequies



James Watt death medal



Powers of the Soho Mint

TABLE OF CONTENTS

Volume VIII Number 1

Spring, 2003

Consecutive Issue #27

Medals from the Boulton and Watt Estates	photos by Eric Holcomb	Page 2
New Members		Page 3
Introduction	Harold Welch	Page 4
Thoughts on the Term "Conder" Token	Pete Smith	Page 5
The Two Tokens of John Voss	Michael Grogan	Page 6
Token Tales - England's Inland Waterways	R. C. Bell	Page 9
The Mysterious Plymouth Shilling Token	Frank Gorsler	Page 12
Boulton, Watt --- and Serendipity	Bill McKivor	Page 18
Who the Heck is Demosthenes	Richard Bartlett	Page 24
John of Gaunt - At the Throne of Kings (An Anglophile's Overview)	Tom Fredette	Page 28
Skidmore Churches in the City of London	Simon Monks	Page 32
The Token Exchange and Mart		Page 36
Index to volume VII - 2002		Page 41

New Members

<u>Name</u>	<u>Number</u>	<u>City & State</u>
Gregg Silvis	CTCC #424	Newark, Delaware
Jeffrey Hultgren	CTCC #425	Rockford, Illinois
David Stuart	CTCC #426	Northumberland, UK
Michael Knight	CTCC #427	Southsea, UK

Introduction

About the Cover: This issue features a spectacular group of tokens and medals from the family collections of Matthew Boulton and James Watt. The Matthew Boulton Death Medal gracing the cover is from the Matthew Robinson Boulton (Boulton's son) holdings. This 55mm piece is by Pidgeon, after Rouw. It is quite similar to the somewhat more common 63mm medals which seem to have been the final version. It is surmised that the 55mm pieces were rejected by M. R. Boulton, but kept by him. At present, two are known, both housed in custom paper boxes with M. Boulton written on the lids. The story of the amazing Boulton and Watt collections and how Bill McKivor came to acquire them are clearly a case of "Serendipity"!

Conder Trivia: In a previous issue, I asked readers to report the earliest known instance of the use of the term "Conder" token, citing a January 1896 article in *The Numismatist* by Charles Frasier titled *A Study of Conder Tokens* to get the ball rolling. Well, it seems that citation is holding up, so far, as the earliest published usage! Pete Smith has made a gallant effort and his findings appear on the following page. He did come across an amusing reference to our favorite little pieces of stamped metal. In *The Mint Manual of Coins of All Nations, etc.*, published in 1860, James Ross Snowden says on page 202, ". . . in the west room, where will also be found a quantity of British copper tokens (forty-one pieces). These were struck by traders and others as advertisements, and are of little consequence." Thanks for your efforts, Pete. Can anyone out there shed any more light on when and how the moniker "Conder" was hung on the eighteenth century tokens?

Hill and Rouse: In the last issue, I mentioned that the copy of Conder's *Arrangement* which was donated by Robinson Brown contained the bookplate of Thomas Hill of Eccles and wondered if anyone knew anything about him. Peter Preston-Morley writes:

Tom Hill was a well known collector of 18th century tokens both pre- and post-War, and wrote on the subject in Seaby's Bulletin in the 1950's. He lived at Heysham, Lancashire, after the War. His collection, which wasn't particularly inspiring, was sold after his death at Glendining's in London on 14 May 1975.

Michael Knight confirms this information and adds:

The Noble sale mentions that Tom Hill's collection was sold in part privately to the likes of JR Farnell and Patrick Deane. Many of his tokens were lacquered. He was the President of the Lonsdale Numismatic Society, which is in Lancashire.

Gennady Dyagilev, our Russian correspondent, asked about Sir John Rous. Peter Preston-Morley provides the following:

Sir John Rous, 6th Bt, later 1st Earl of Stradbroke (b. 1750), commanding officer of the Loyal Suffolk Yeomanry Cavalry, lived at Henham Hall (demolished in the 1950s), where he kept a stud of racehorses.

Library Donation: Joel Spingarn has generously donated to the CTCC library the original high quality photographs of his extensive collection. They comprise all of the pieces listed in the sale catalog of his collection and are available for your use.

CTCC Annual Meeting: Our 2003 CTCC general meeting and pizza party (always a good time) will be held August 1st at the ANA Convention in Baltimore. Be there!

HDW

Dear Harold,

I have attempted to find some use of the term "Conder Token" before 1896. I thought a clue might be found in the January 1896 article in *The Numismatist*. Perhaps the author mentioned a source for the term.

The Northwest Coin Club library has early issues of *The Numismatist* on microfiche. The copy was very difficult to read. I don't know if the problem is with original photography, reproduction of copies, or deterioration of the film. Following is my best guess at a transcription of the introduction.

A Study of Conder Tokens

Charles Edward Fraser, M. D. Rome, N.Y.

"The renewed interest manifested in the collection of English Provincial coins and tokens at the present time has prompted me to go through my collection which numbers over 2000 distinct varieties of these tokens and make comparison with those described in Conder. The results herewith given. It is not intended as an authority but simply to give collectors of these tokens some idea what may be obtained in the way of varieties.

This series of tokens are exceedingly numerous yet it is not to be presumed that any collector can obtain a complete list of them at the present time. Numerous works have been issued in the past on these pieces. Besides Conder's works issued in Ipswich in 1798-99, there is Birchall of Leeds in 1796, Spencer in London 1795, Pye in Birmingham whose work I am informed is not yet completed. Catalogs like the Chetwynd, Mickley, Nichols and Doughty collections each furnish some varieties not before mentioned or described.

If I have given any light upon the subject or offered my assistance to collectors of this most interesting series of coins. I shall have accomplished all I can anticipate or desire. I respectfully submit the following."

It appears from this that the writer assumed the term "Conder Tokens" was understood by readers. Also his reference to pieces "Described in Conder" assumes the reader is familiar with the source. There are three more articles in the series, but none have any additional introduction.

I don't have the catalogs mentioned by Fraser. Someone should check to see if the term "Conder Token" appears in these catalogs. Fraser had to pick up the term in something he read.

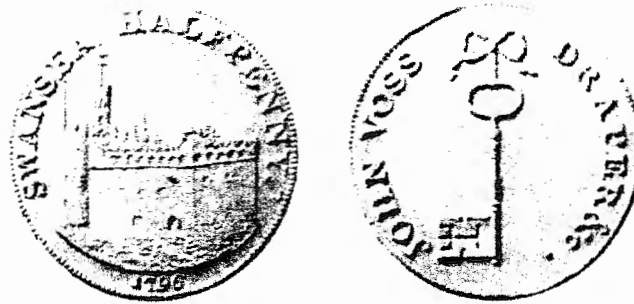
Fraser is listed as a consignor to a sale conducted by Lyman Low on September 1, 1906. I don't know if his Conder tokens were in the sale or if the catalog suggests the quality of his collection.

Yours,

Pete Smith

THE TWO TOKENS OF JOHN VOSS

John Voss of Swansea, Glamorganshire, Wales, was a remarkable eighteenth century gentleman. From his offices at the sign of The Golden Key in Swansea's Market Square he was successful in a variety of unrelated businesses – draper, printer, mercer, and banker. As a community leader, he was treasurer of a local journal, secretary to the Swansea dispensary, and treasurer of the Swansea chapter of an association for prosecuting felons. He vigorously promoted the Swansea Canal, completed in 1798. Upon his death in 1818, he was eulogized as "...a good neighbor, and a useful and active citizen...the world justly styled him an honest man." Of his many accomplishments, John Voss is most interesting to token collectors today as the only individual to issue both an 18th century Conder token and a 19th century silver token in his own name alone.



Swansea Castle dominates the obverse of John Voss' Conder token, Glamorganshire 4. The castle stands on a hilltop overlooking the [then] lowest crossing point of the Tawe River. From this strategic location the castle commanded the main east – west route in South Wales and guarded Swansea's harbor. Built by the conquering Normans, it is first mentioned in 1116 as being attacked by the hostile native Welsh. The castle suffered many such attacks and changed hands several times. The original castle no longer exists above ground, probably destroyed by the Welsh in 1217. The castle was rebuilt, but nothing remains above ground of this version either. The present day structure was built around 1300 after Edward the First [Longshanks of Braveheart fame] subdued the Welsh. No longer of military importance, it served as an administrative center for a while but neglect eventually reduced the castle to a virtual ruin. By the late 18th century the usable remains of Swansea Castle served at various times as a town hall, poor house, debtor's prison, store cellars, a blacksmith's, retail shops, a Roman Catholic chapel and a dovecote. The castle stands today, a popular tourist attraction surrounded by the modern buildings of 21st century Swansea.

The token reverse features a large key suspended by a ribbon. Samuel and Bell speculate that the key may have some connection with Swansea Castle, but it certainly was the symbol John Voss used to identify his business offices. A 1790's print by Nixon [Mays page 152] shows a view of Swansea's Market Square with Voss' place of business clearly visible next to the bank and a golden key hanging above his doors. In these days before street addresses were in general use, "John Voss at the Golden Key" would have identified the location of his offices.

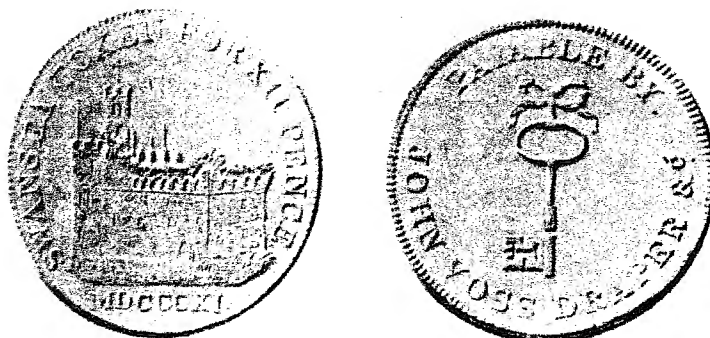


In this detail from the print, Voss' sign and key are at the extreme right

The obverse legend is simply SWANSEA HALFPENNY 1796, typical of a commercial token. JOHN VOSS DRAPER & C on the reverse refers to the many business interests of the issuer, too many to list individually on the token. The edge is inscribed PAYABLE ON DEMAND with the rest engrailed, but a very rare variety [4a] has a plain edge. Kempson produced 51,500 tokens from dies by Wyon and the token is considered fairly common by Dalton and Hamer but scarce by Bell. It is a handsome token that must have pleased John Voss.

The social, political, and economic pressures that lead to the Conder series were relieved by issues of Regal copper coins in 1797, 1799, and 1806. By 1811, however, coins were again in short supply as changes brought on by the Industrial Revolution continue to impact Great Britain. A new series of copper tokens appeared, alongside a series of tokens struck in precious metal – the 19th century silver tokens. No meaningful quantity of silver coins had been struck since 1787 and hammered silver coins still circulated, although worn and clipped almost beyond recognition. Since a shilling was now a typical worker's daily pay, the need for silver coins was critical. The first local silver tokens issued to relieve the shortage were dated 1811 and most were made in 1811 and 1812. They were minted in much smaller quantities than many Conder tokens. It is believed that 640,000 pieces is the largest single silver token mintage. Although they were technically illegal, Parliament recognized their utility and did not ban their circulation until December 20, 1814. After this date, most were melted to recover the precious silver and turned into plates, forks, and candlesticks. During their brief time on the economic stage, the silver tokens made two major contributions. First, they pacified a restless population by providing coins necessary for everyday commerce. Second, they insured the acceptance of the Royal "token" coinage of 1816 by preparing the population for silver coins with less precious metal than the coin's stated value. This was accomplished by a small group of

traders and bankers, including John Voss, motivated by a desire to help their communities in time of economic crisis. A glaring exception to this altruism was the token issuer operating under the dubious name of England's infamous 17th century pirate, Henry Morgan. His story is a tale within itself, but beyond the scope of this article.



The design of John Voss' silver shilling token [Dalton Glamorganshire 19] is, to quote Waters, "exactly similar" to his Conder token. The obverse again features Swansea Castle with the legend SWANSEA TOKEN FOR XII PENCE MDCCCXI. The reverse portrays the familiar suspended key and PAYABLE BY JOHN VOSS DRAPER & C. The dies are by Halliday and Dalton considers the token rare.

Apparently only one other individual was involved in issuing both a Conder token and a 19th century silver token. James Niblock's firm of Niblock and Hunter produced Somersetshire DH 101 – 103, and, as Niblock and Latham, Somersetshire Dalton 47 – 48 and Dalton 63 – 64. Why was the connection between Conder tokens and 19th century silver tokens so uncommon? Perhaps the passage of several years in those turbulent times is part of the answer. The increased cost and financial risk of a coinage in precious metal was certainly a factor, and many silver token issuers were ruined when called upon to redeem their tokens. Fear of legal prosecution surely kept some from venturing into a precious metal token issue. Finally, the silver tokens were most often issued for altruistic reasons rather than expectation of profit and few businessmen were willing to take the risks necessary in uncertain times to help their communities. John Voss was one of those few, in two distinct times of need.

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Bell – Commercial Coins 1787-1804

Dalton – The Silver Token Coinage

Dalton and Hamer – The Provincial Token Coinage of the Eighteenth Century

Davis – The Nineteenth Century Token Coinage

Mays – Tokens of Those Trying Times

Samuel – The Bazaar Exchange and Mart 1880-1889

Waters – Notes on Eighteenth Century Tokens

Waters – Notes on the Silver Tokens of the Nineteenth Century

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Michael Grogan

Token Tales

England's Inland Waterways

By R. C. Bell

Newcastle Upon Tyne, England

In the 18th century most roads in Britain were poor in summer and appalling in winter. Freight moved more easily by water than on land, and every river had its "navigation". A horse could pull two tons in a wagon on a level road, but 50 tons on water. Many roads were so bad that wagons were useless and goods had to be packed on the backs of mules.

Small coastal vessels sailed up estuaries to little ports far inland, and rivers were deepened by weirs to make an additional thousand miles of inland waterways.

In 1759 the third duke of Bridgewater obtained an Act of Parliament to build a canal to carry coal from Worsley to Manchester. He employed James Brindley, a self-taught engineering genius, who devised an aqueduct 39 feet above the river Irwell and 200 yards long to carry the canal!

At Worsley a basin was cut out of the foot of a sandstone cliff and from this a tunnel ran into the mine, permitting the boats direct access to the coal. Eventually many miles of canals were tunneled into the mines.

The Bridgewater canal cost £200,000 but it made an annual profit of £100,000, and the 39 original proprietors of the Mersey and Irwell Navigation company received their capital back in interest every other year for half a century.

Josiah Wedgwood visited Worsley in 1773 and wrote: "We visited Worsley,



Arms and motto of the duke of Bridgewater. (D&H Lancashire 135)



Thames river sailing barge. (D&H Hampshire 1)

which has the appearance of a considerable seaport town. His Grace has built some hundreds of houses and is every year adding considerably to their number."

In 1762 the duke applied to Parliament for permission to extend his canal to the Mersey near Runcorn, to deliver coal direct to Liverpool. In 1776 this canal earned £12,000 and 1792, £80,000. The duke's success encouraged other canal builders.

Most canals were local projects financed by men with vested interests; frequently they took years to build with no financial return until completion. Many far exceeded their original estimates and their subscribers became bankrupt; others were finished with government support; and some were stillborn.

Canal projects usually began by finding suitable clay deposits and building a brick works. Stone was obtained from nearby quarries and gangs of men dug the channels with picks and shovels, shifting tons of earth in barrows.

Later steam engines were used to pump water, and drive piles. Masons worked on locks, and miners drilled tunnels through the hills, setting their charges of gunpowder by candlelight and in constant danger of an inrush of water.

Most canals were built by local firms but some were constructed by large contractors, men like John Pinkerton who was responsible for parts of the

Token Tales



A navvie's tools, shown on a silver Pinkerton shilling token. (D&H Hampshire 1)

Barnsley, the Gloucester and Berkeley, and the Basingstoke canals.

The workmen digging inland navigations were called navigators or "navvies". Some were English laborers made jobless through the enclosure acts; others were Irish and Scottish immigrants; with a sprinkling of fenmen skilled in digging dikes and drains, and vagrants seeking to hide from authority.

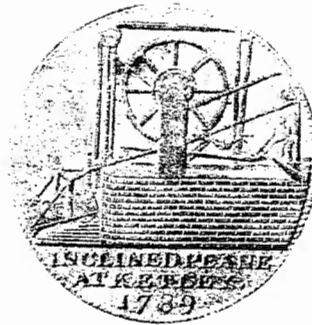
They were rough men and brought havoc to the quiet villages on their route; trampling down the corn and grass, making gaps in the hedges and breaking through young plantations; traveling on regardless of damage. Gamekeepers were defied and game disappeared into stewpots.

The navvies broke the law and then were rescued by their companions from the local jails, and several constables were killed. Quarrels between the Scottish and Irish factions were frequent, and on occasion rioters required dispersing by the cavalry and troops.

Canal construction was halted in 1782 by the economic depression arising from the American War of Independence. When trade returned in 1789, canal expansion developed into an investment mania, reaching a peak in 1792, and was burnt out by 1797.

The first canals authorized in this period were sound projects. Later wild speculations were made, to collapse like a house of cards.

When Abraham Darby began using coke at Coalbrookdale for smelting iron,



The inclined plane at Ketley. (D&H Shropshire 12)

a pocket of collieries and ironworks developed, but their products had to be humped on horseback or by mule train over the mountains. To reduce costs the Shropshire Canal company built eleven miles of tub-boat canals through the hilly country on three levels, using inclined planes instead of wasteful locks. These connected the new industrial area with river shipping at Coalport on the Severn.

Tub-boat canals were small and cheap to build, the boats being towed in trains, one horse and one steersman managing 120 tons of cargo.

The first inclined plane was built by William Reynolds on the private Ketley canal in Shropshire. Telford, the engineer, described it in an article on canals written in 1797:

"...instead of descending in the usual way, by lock, he continued to bring the canal forward to an abrupt part of the bank, the skirts of which terminated on a level with the ironworks. At the top of this bank he built a small lock, and from the bottom of the lock and down the face of the bank, he constructed an inclined plane with a double railway. He then erected an upright frame of timber, in which, across the lock was fixed a large wooden barrel; round this barrel a rope was passed, and was fixed to a movable frame.

"This last frame was formed of a size sufficient to receive a canal boat, and the bottom upon which the boat rested was preserved in a nearly horizontal position by having two large wheels before and two small ones behind, varying as much in diameter as the inclined plane varied from the horizontal plane.

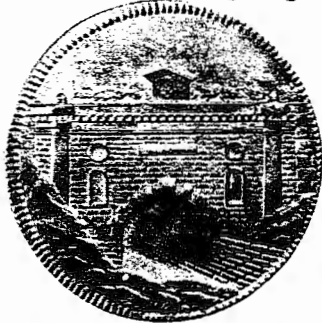
Token Tales

"This frame was placed in the lock, the loaded boat was also brought from the upper canal into the lock, the lock gates were shut, and on the water being drawn from the lock into a side pond, the boat settled upon the horizontal wooden frame, and as the bottom of the lock was formed with nearly the same declivity as the inclined plane, upon the lower gate being opened, the frame with the boat passed down the iron railway, on the inclined plane into the lower canal, which had been formed on a level with the Ketley iron-works, being a fall of 73 feet."

Telford continued, "... a double railway having been laid on the inclined plane, the loaded boat in passing down, brought up another boat containing a load nearly equal to one third of that which passed down. The velocities of the boats were regulated by a brake acting upon a large wheel placed upon the axis on which the ropes connected with the carriage, were coiled."

In 1783 an act was passed to build a canal connecting the Thames and the Severn which was opened in 1789. It was 30 miles long, with a branch to Cirencester, and it ran from the Stroudwater at Wallbridge to the Thames at Ingelsham above Lechdale. Whitworth was the engineer.

Near Sapperton, a village in Gloucestershire, was a tunnel a little over two miles long. Construction began at both ends and by sinking three shafts between, from each of which two galleries some 230 yards long were tunneled horizontally, allowing eight gangs to



Entrance to the canal tunnel under Sapperton hill. (D&H Gloucestershire 59)



W. Whitehouse and Co., issuers of this penny token, were canal carriers. The obverse reads: PENNY TOKEN 1811 WEST-BROMWICH. OLDBURY. TIPTON & BRIERLY. (Davis Staffordshire 28)

work simultaneously. Each gang was paid between £4-10 and £5-10 per yard, and had to supply its own candles, gunpowder, and labor, both in arching and clearing the passage.

A gang consisted of three miners, two fillers of wagons, two drivers and one wagon emptier. They advanced about 20 yards a week. They worked in shifts of eight hours, day and night, including Sundays. The bricks were burnt on the site, and the brickwork, 12 to 18 inches thick, was built as they advanced.

Below the base of the arch a concave pavement of brick was formed with the bricks on end and rammed into the earth. The tunnel ran 270 feet below the crest of the hill, chiefly through a very hard blue marl, but in places the rock required blasting with gunpowder. There were few springs, but the tunnel was very damp.

It cost £30,000 and was the third longest canal tunnel in Britain.

Most canal companies did not own boats but charged tolls to users. There were several carrying companies who owned fleets of barges, and paid their men by the ton of goods transported, and not by a weekly wage.

The broad canals and river navigations were used by sailing and horse-drawn barges; but the locks on the narrow canals were seven feet wide, and only adequate for monkey boats carrying 50 tons. W. Hutton in his "History of Birmingham," second edi-

Token Tales



Navigation on the river Stort. (D&H Hertfordshire 4)

tion, 1783, describes a scene on a tow-path:

"The boats...are each drawn by something like a skeleton of a horse, covered with skin; whether he subsists upon the scent of the water is a doubt; whether his life is a scene of affliction is not, for the unfeeling driver has no employment but to whip him from one end of the canal to the other. While the teams practiced the turnpike road, the lash was divided among five unfortunate animals; but now the whole wrath of the driver falls upon one."

There was no Royal Society for the Prevention of Cruelty to Animals, and the nag on the towpath staggered on until it died.

Next: Men of the waterways.

Die Linkages



Figure 1 Devonshire/Plymouth D-18



Figure 2 Hampshire/Portsmouth D-33



Figure 3 Hampshire/Portsmouth D-34

The Mysterious Plymouth Shilling Token

Frank Gorsler CTCC No. 63

There are now two Plymouth silver shilling tokens, Dalton Devonshire 18, known to exist (Figure 1). According to Arthur W. Waters ¹ this token was unknown to collectors for 110 years till Dalton first illustrated it in 1922. The valuation sheet included in Seaby's 1968 reprint of Dalton ² contains a footnote that the token shown is the Cockayne specimen and probably unique. The Cockayne collection was sold by Glendinning of London in July of 1946⁵. Lot 223 is described as "very fine and unique".

This token is thought to be the work of one Henry Morgan of London. Much has been written about Morgan ^{1,2,3,4} although his true identity is not really known. It appears he set up business in March of 1811 and operated out of an accommodation address at 12 Rathbone Place, Oxford Street, London. Waters states "I have never found his name in any Directory of the period and Warren says his name does not occur in the Rate Books of the Parish where he where he is supposed to carry on his business". According to Mays, "most scholars believe his real name was not Henry Morgan and that he had no token manufacturing business of his own but instead was an agent for one or more of the makers of silver tokens". Advertisements in provincial newspapers such as the Star and Bell's Weekly Messenger appeared from July, 1811 through June 1813. In them he claimed his tokens were made and sold by "ROYAL LICENCE and AUTHORITY when, in fact, no license or permission was granted for the issuance of silver tokens. When questioned it was admitted that the license was only what all manufacturers of silver were obliged by law to take out.

Morgan was one of the most prolific silver token issuers of his time, operating mainly in the south and midlands. Mays estimates he produced 14% of the known varieties and Clayton puts that number at 131. Like the Conder series, the tokens served a need for small change and were issued by legitimate business people, many of whom were outstanding in their community. With time the abuses grew and tokens for general circulation at even lighter weight were issued. Still, they were better than no small change at all and were accepted in trade. Morgan, however, carried the deceit to a new level. Not only did he mule dies of his legitimate customers and create fantasies, but he issued so-called spite pieces. Presumably when he did not win a contract he would produce a piece so close to that of a genuine trade token that only one letter in the issuer's name was misspelled. On at least one occasion these shenanigans were exposed by his victims in the local newspapers.

Before discussing the die linkages that point to Morgan as the issuer of the Plymouth shilling token (Figure 1), let us review the specifications of this particular piece. It is 24 mm in diameter and weighs 2.95 grams. There is a weakness of strike on both sides at about 7 o'clock. The color is slightly yellow, possibly indicating a low silver content, but it does have the ring of struck silver. From a wear standpoint it is extremely fine. It is definitely not the Dalton plate coin and was part of a collection sold a couple years ago by a US dealer. It was written up in Spink's Circular⁶ in 2000 but, so far, there has been no feedback.

The obverse reads ONE SHILLING TOKEN within a garter marked DOLLAR SILVER. PAYABLE AT THE BULLION OFFICE 69 HIGH STREET 1811. The reverse contains the wording PLYMOUTH TOKEN PAYABLE BY C^R LOYD.

Directories of the period reveal no such name and Plymouth's High Street reaches only to number 44 as late as 1862.

The same obverse die is employed as the reverse on the very rare Portsmouth token, Hampshire D-33 (Figure 2). The reverse illustrates the city arms, the crescent and star. This, too, is a Morgan creation.

The linkage to Morgan is seen in Figure 3, Hampshire D-34. The obverse presents the city arms from the same die as above and the reverse names Morgan's establishment at 12 Rathbone Place, London. It reads ISLE OF WIGHT PORTSMOUTH SOUTHAMPTON AND GOSPORT SHILLING SILVER TOKEN, surrounded by H. MORGAN LICENSED MANUFACTURER 12 RATHBONE PLACE LONDON. This reverse is also used on another token, Hampshire D-1, where the mating obverse features Morgan's initials, H.M.

And now the mystery part. Why would Morgan go to the expense of cutting a die to make so few specimens? The Loyd die appears nowhere else in the series. Certainly it was not a general circulation issue as these at least specify an area in which to be used and it was not a spite piece. According to his advertisements he would not accept mail if the postage were not paid, so he couldn't have been a philanthropist. Perhaps some merchant put up a down payment and the deal went bad. The two known specimens are not of the highest quality, so he might have been trying out the dies on left over planchets. We will probably never know. Another mystery for this writer is the whereabouts of the Cockayne specimen. The British Museum and the American Numismatic Society museum do not have one. Perhaps it is tucked away somewhere in a long- forgotten collection.

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2. Dalton, R, The Silver Token-Coinage Mainly Issued Between 1811 and 1812, reprinted by Seaby in 1968
3. Clayton, Peter A, Seaby Coin and Medal Bulletin, 1987, pages 160-163, 227-229, 273-275
4. Mays, James O'Donald, Tokens of Those Trying Times, New Forest Leaves, 1991
5. Glendining & Co., Catalogue of the Important Sale of Tokens Formed by the Late Francis Cockayne Esq., July 17, 1946
6. Gorsler, Frank, A Second Plymouth Shilling Token, Spink Numismatic Circular, August 2000, page 160

Dublin 340 *Bis*: A New Variety of Lloyd & Ridley Token

Gregg A. Silvis

In *The Provincial Token-Coinage of the 18th Century*, Dalton and Hamer list eight varieties of Lloyd and Ridley tokens, Dublin 338 through 345. (Not listed by Dalton and Hamer is Dublin 345 *Bis*, represented by two known specimens). Five different obverses were used to create these eight listed varieties:

- Dublin 338 – Obverse of 338
- Dublin 339 – Obverse of 339
- Dublin 340 – Obverse of 340
- Dublin 341 – Obverse of 340
- Dublin 342 – Obverse of 342
- Dublin 343 – Obverse of 342
- Dublin 344 – Obverse of 340
- Dublin 345 – Obverse of 345

Differentiation of these five obverses is based upon features such as the letter nearest the hand holding the scales, inclusion of a Maltese cross, and the letter under which the head of the figure lies.

Similarly, five different reverse dies were used for these eight listed varieties, which can be summarized as follows:

- Dublin 338 – Reverse of 338
- Dublin 339 – Reverse of 338
- Dublin 340 – Reverse of 338
- Dublin 341 – Reverse of 341
- Dublin 342 – Reverse of 342
- Dublin 343 – Reverse of 343
- Dublin 344 – Reverse of 343
- Dublin 345 – Reverse of 345

Differentiation of these five reverse dies includes number of leaves on either side of bow, type of bow, spacing of legend, and in the case of Dublin 345, the wreath of oak is the defining characteristic.

Dalton and Hamer list a single edge lettering for this series, namely,

PAYABLE IN DUBLIN OR HAROLDS CROSS BUTTON FACTORY *

In November of 2002, I purchased a Lloyd and Ridley token, ostensibly Dublin 340, from a dealer in England. The obverse was clearly that of Dublin 340, but without the die break over "ND" of LAND. Upon a closer examination of the reverse, I realized that my purported 340 reverse did not match any of the reverses listed in Dalton and Hamer. I discussed the token at length with Jerry Bobbe, and then sent him a scan of the token. I also e-mailed Allan Davisson concerning the token and sent him a scan as well. Allan responded that it was new, and Jerry also confirmed that it was "definitely something new."



Reverse of Dublin 340 *Bis*

The most easily distinguished feature of this new reverse is that the upright of the “R” of the L&R cypher points to the “A” of MEREAR. On Dublin 342 and 343, the upright of “R” points to the “R” of MEREAR; on all of the other reverses, the upright does not point to any letter. Other notable features of this reverse include:

1. The wide space between SI and MEREAR
2. Five leaves on either side of a *double* bow
3. A very long tail on the ampersand of the L&R cypher

The edge lettering of 340 *Bis* also differs from that listed by Dalton and Hamer. The edge reads:

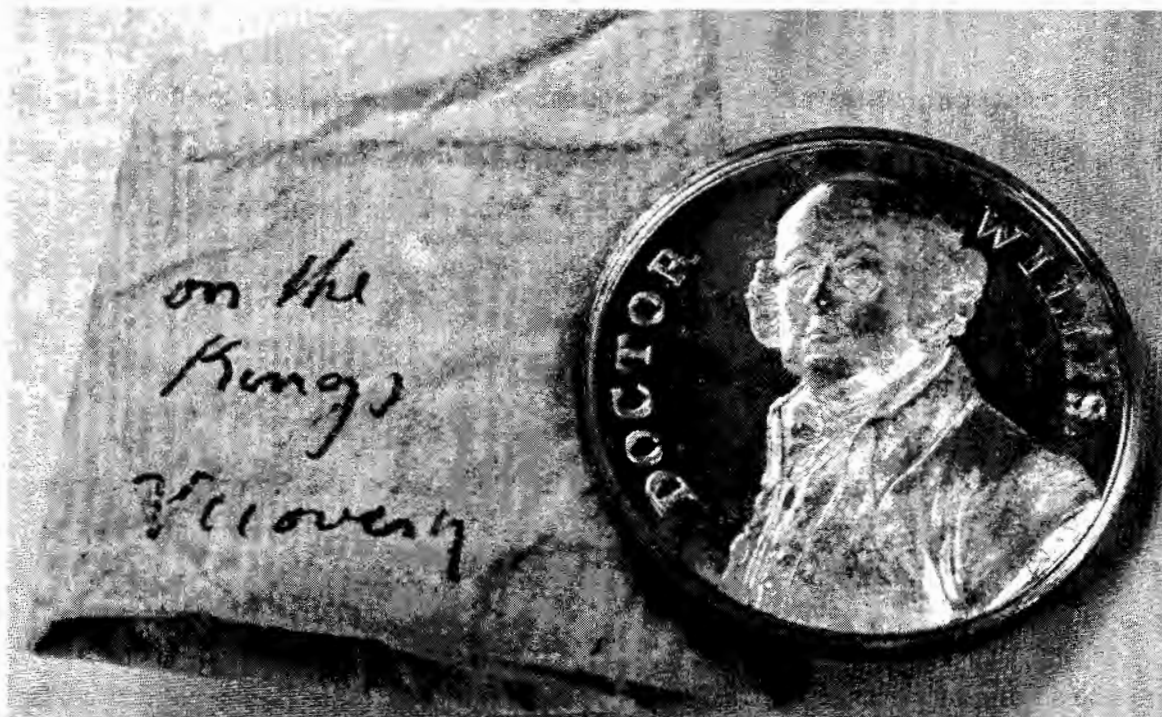
PAYABLE IN DUBLIN OR HAROLDS CROSS BUTTON FACTORY • ☒ •

However, this edge with the Maltese cross and two bullets in place of a star would not seem to be a defining characteristic of 340 *Bis*. The Dublin 340 in the Bobbe collection also has the edge above, so it may well be the case that other examples of Lloyd and Ridley tokens share this same edge.

Jerry assisted in assigning the appropriate “*Bis*” number. As mentioned above, Dublin 340 and 344 share the same obverse. A key feature of both obverses is that both the “9” and “4” of the date are recut. (Jerry confirmed that the obverse of his 340 displays this feature). The Dublin 340 plated in Dalton and Hamer shows an obverse die break over the “ND” of LAND. The Dublin 344 plated is of an earlier die state of the obverse, with no break on the “ND” of LAND.

The Dublin 340 included in the Bobbe collection does *not* have the obverse die break. Jerry offered that my token “should, in theory, be Dublin 340 *Bis*, as we always try to go with the first listed possibility of that obv[erse] and die state in D&H.” Thus, it was decided on this basis that this new variety should be Dublin 340 *Bis*.

I would ask that collectors examine any L&R tokens (Dublin 338-344) in their possession to determine if there any other misattributed examples of 340 *Bis* in existence. Also, I think that it would be useful to know if other examples of L&R tokens exist with the Maltese cross edge. Please contact me on either account, and I will be happy to report any findings in a future article. I can be contacted via e-mail at gregg@udel.edu, or at the address 27 Fremont Road, Newark, DE 19711-7023. Finally, I would like to acknowledge the kind assistance of Jerry Bobbe in the attribution of this new variety.



White medal tokens commemorating George III's return from madness, 1789
Ex: James Watt Jr. holdings



A group of tokens from the Boulton estate

BOULTON, WATT----- and SERENDIPITY.

Serendipity: an assumed gift for finding valuable and agreeable things not sought for.

- Webster's New International Dictionary.

As I am not in the habit of having momentous good luck, if what happened to me was, indeed, serendipity I have concluded that the gift was selective, and of the moment. That I am extremely grateful shall become obvious. The number of coincidental occurrences are rather astounding, and that they all happened in quick succession nearly unbelievable. I shall leave it to the reader to draw his or her own conclusion. Serendipity, however, is the word my friends have used most often to explain the happenings.

It should not be necessary here--- within the pages of the CTCC Journal, to give much background on Matthew Boulton, James Watt, or their sons--- the four principles of the Soho Manufactory and Soho Mint over the 75 years of the partnership that was Boulton, Watt, and Company.

There have been numerous articles, many by Richard Doty, certainly the preeminent scholar on the Boulton and Watt partnership, within the Journal's pages. Since some readers may not be familiar with the contributions of the men and their firm, a short sketch follows.

JUNE 1, 1775

Most numismatists would generally concede that the partnership of Boulton and Watt was the most important in the history of modern coinage, and indeed, the most important in the history of the industrial revolution. . With Boulton's business sense, his drive and dedication--- and Watt's mechanical genius, with just enough pessimism to balance Boulton's ebullience---- it was a marriage made in heaven. The partnership started in 1775.

The right people at the right time. Serendipity.

Numismatists tend to think only of Boulton & Watt's Soho Mint--- which became the pride of England, and the coiner for the world. Between 1797-1813 most of the world's output of tokens and coins were directly traceable to the firm---either to the mint itself, or to other mints that had been built and set up by the Soho firm in countries such as India, Russia, and Mexico.

Coinage was one of Matthew Boulton's passions. He sincerely believed that the people deserved good quality coin, of proper value. Coin that would be plentiful, reliable, uniform, with good wear quality, and difficult to counterfeit. He worked hard to fulfill this dream--- and in most ways succeeded.

Reach into your pocket and take out a coin---it has fairly shallow relief, higher rims to hold down wear, and a uniform size. It is what Boulton wanted--- he got it--- and we still have it. The money of the world owes a great deal to Boulton and Watt.

The industrial revolution, too, owes the same debt of thanks. Without Boulton and Watt, it surely would have happened--- but not at the pace that occurred, or at the time or place. Soho was not just a mint--- but also a large complex, including many buildings for manufacturing other items of iron, steel, and copper. The Soho Manufactory made steam engines for every purpose that could be devised--- from pumping water out of deep mines, to running knitting machines, and operating coining presses.

Boulton and Watt invented the improvements to the steam engine, applied them to manufacturing, and then supplied the machinery to the factories of the industrial revolution. They then proceeded to coin the money to pay all of the new workers.

If Britain can be said to have spearheaded the industrial revolution, it can also be said that Boulton and Watt and the Soho Mint and Manufactory stood at the top of the innovative processes. They were given tremendous respect by their peers at the time, and they are still held in some awe by many students of the era.

It should be easy to see why a numismatist who studies and appreciates the era would LOVE to have some mementos from Soho--- something that was owned by the principles of the firm--- something handled by Boulton, Watt, or their sons.

Matthew Boulton passed away in 1809, James Watt in 1819. The sons, Matthew Robinson Boulton and James Watt Jr., who had joined the firm in 1795, now held it's future in their hands.

James Watt, Jr. left the firm in the late 1830's, retiring to Scotland. Matthew Robinson Boulton passed away in 1842. The firm was run for a few years by a management team. Matthew Piers Watt Boulton, Matthew Robinson Boulton's son, padlocked the mint and the manufactory for the final time in 1850—and sold it. Boulton, Watt & Company was in business for 75 years--- privately held, and essentially run by two men, and their two sons.

Matthew Robinson Boulton made a few donations of Soho material to museums--- most notably the presentation to the University of Oxford in 1827--- a set of the Soho mint's production. This group can be seen in the Ashmolean Museum.

Matthew Boulton's agent, Z. Walker, was given a group of uniface die trials of the Matthew Boulton death medal. They were in various sizes. They later were sold to a private party and as late as 1970 could be viewed in the Birmingham City Museum. There may have been other museum bequests made by the Boulton or Watt heirs.

In the 227 years that have passed since the forming of the Boulton and Watt partnership in 1775, no coins, medals, or tokens belonging to the four principles of the Soho Mint had ever been offered to the public.

That was about to change.

OCTOBER 11, 2002

Jet lag. As my home is 6000 miles from London, I propped up my eyelids, and headed for a northern line tube station. One transfer and a half hour later I was on Bond Street in London, heading for Coin-Ex. After being stunned by the 25 pound entrance fee to the bourse I settled down to greeting friends I had not seen in a while, and searching the bourse for good tokens. I bought quite a few nice items, and continued my stroll about the floor, stopping at the booth of Morton & Eden, where I spotted the group of 19 Lord Baltimore Sixpences that I had read about when at home. I was fascinated to be able to see them and hold the tray. *Amazing*. As a collector of US colonial coinage, I decided that I should probably get the catalog. The 19 pieces about doubled the population of the coins!!

In a case next to the Lord Baltimore coins, I spotted a gem "Copper Company of Upper Canada/Myddelton halfpence, a Magdalen Island (Canada) penny in a *FAR* higher grade that I had even dreamed existed, and a Middlesex 907, Swainson's halfpence—18 struck. It was also a choice piece. This decided it--- I wanted the catalog. NO--- it was not ready. But if I would give them my card, they would mail it to me. I duly handed them my card. I was fairly certain that the catalog would have the Lord Baltimore Sixpences on the cover. Neat!

The rest of the two weeks passed with visits to coin dealers, a nice stay with my friend Cobwright at his home outside Nottingham, and a ride with him down to the Token Congress in Cheltenham for two days of talks, food, fun, friends, and information. I returned to Seattle with lots of new material, some of it quite exciting. I really had no idea how excited I could get--- but was about to find out.

Around the first of November the M&E catalog arrived. As I thought, the Lord Baltimore sixpences adorned the cover. Eagerly, I opened the catalog--- only to be stunned by the *inside* of the cover. Pictured there was a montage of beautiful copper coins, tokens, and medals--- many of them in the original shells of issue for presentation---some with inscribed paper wrappers. I was further stunned when my eyes landed on one such wrapper---- boldly inscribed in black ink "*Matthew Boulton's Obsequies*"!!!

BOULTON!!! I looked again. Nearly everything displayed was from Soho!! What IS this?? A few pages later, I had my answer.

Property from the estate of the late Lord Gibson-Watt, P.C., M.C.
THE JAMES WATT (JUNIOR) COLLECTION OF COINS AND MEDALS.

Going Through the 174 lots--- many with multiple pieces--- it was easy to see that James Watt Jr. was not just saving things from Soho--- but was a collector at heart as well. Some of the pieces-- - tokens especially, were not Soho products, and not every one was in pristine condition. But most material was Soho--- much of it late Soho presentation pieces--- and gems.

The auction was in less than two weeks. I HAD to bid. What to bid on?

Having just returned from London, and having just purchased a great number of items, my bank account was not up to the task. Anyone who has been a coin or token dealer would understand. A dealer either has a lot of funds at his disposal, --- or owes money. I was currently in one of the latter situations.

I went through the catalog, picking out things that most interested me. I wanted something that had been saved by Watt for personal reasons, not just for his collection. Finally, I decided on the death medals. There were two in particular--- medals given in special gold-gilt presentation shells from Matthew Robinson Boulton to James Watt and James Watt Jr. Those, and any other death medals pertaining to the families, along with some tokens and medals made my list.

Contacting M&E, I found them to be courteous and helpful, but also found that they did not take credit cards. Since they knew me about as much as I knew them--- meaning not at all--- I was not in an advantageous position. As well, I felt that this material could bring out some VERY high bids---What to do?

SERENDIPITY, AGAIN---

I decided that I needed someone to bid for me. Someone who knew me, someone who I thought would most likely be there anyway, and someone with knowledge, experience, and integrity. I contacted London medals dealer Tim Millett. He was most gracious, and yes, he would represent me. Did I know what I wanted? I sent him an E-mail listing my desires. His response left me stunned!

He had recently purchased some like material from the BOULTON family---and would I be interested? I must have stared at the screen for a full two minutes. Incredible!!
WOULD I !!! Bank balance be hanged, full speed ahead.

THE DOORS TO THE SOHO MINT HAD JUST BEEN UNLOCKED.

The Watt auction was in 10 days. I needed to decide what to buy that had belonged to the Boulton family from Tim before the Watt sale, so that I might obtain like material from each source. It was as if someone had just opened the door to the Soho mint and invited me in to meet the owners. To say that I was stunned at the prospect would be putting it mildly.

It was easily seen that this was, indeed, a once in a lifetime opportunity to obtain some wonderful, fresh, 200 year old material---personal material from two men I hold in high esteem. Ten days, and most of the Boulton and Watt holdings would be dispersed. Soho would then be padlocked and disappear back into the mists of time.

My decision as to what to buy and what to bid on became clear as Tim and I discussed what was available. I decided that my first thoughts--- when I had no idea the Boulton items were also for sale---were valid. I would try to get items that had been, not only from Soho---but personal to the principles, the Boultons and the Watts.

Tim had some items that belonged to Matthew Robinson Boulton---such as his copy of his father's death medal, identical to the presentation pieces given to the James Watt family. Also available were unlisted trial medals, some Soho production medals, and some tokens. I arranged to buy the group.

Tim then attended the auction, and obtained for me companions to the group I had just purchased from him. I later purchased from Tim another group of tokens and medals that complimented the group. My buying spree was over.

My bank account suffered, but my spirits soared. I wound up with very little re-sale material, but didn't care a whit. The historical value of the items far outstripped the funds I paid.

Who would have guessed that, for the first time since the founding of the original partnership in 1775 *BOTH* the Boulton and the Watt holdings of coins, tokens, and medals from Soho would be offered in November 2002? What are the odds that both holdings would become available at the same time? The whole affair is nothing less than a fantastic coincidence. That I should find out about both sales from 6000 miles away, and be able to obtain much of what I set out to get---nearly unbelievable.

As it turned out, many major token and medals dealers, both in the UK and in the US, had no knowledge of the Watt sale until after it had occurred. Only a handful of people were aware of Tim's Boulton holdings at the time he offered them to me. Great luck---yes. But a better word is, perhaps---

-----Serendipity.

Bill McKivor CTCC#3.

To view the tokens and medals on line, go to www.thecoppercorner.com and click on "history" by Boulton and Watt. Then click on "See the Photo's". Click on the photos themselves to enlarge.

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WHO THE HECK IS DEMOSTHENES

95



Heretofore I have written about contemporary characters who have been alive and active in the 1790's. Yet there are many interesting figures on the British Provincial Tokens which have lived just prior or long before the tokens having been issued. We can place these individuals in various detailed categories, but we will keep it simple by keeping it to the imaginary and the real. As it is obvious, some figures are symbolic or mythological - though they all have a significance for us students of the tokens. Examples would be the head of Mercury and the symbolic ladies of Industry, Justice, or Hibernia. But since the primary number of characters have some historical bases for reality and outnumber the mythological ones, I will start with those. An example of these is Lady Godiva, a very mythical figure, but I can assure you there is some facts behind her stories. By the way, I have not by any imagination exhausted the supply of contemporary characters. Such important personalities as Richard Sheridan, Charles James Fox or William Pitt, the younger need to be written about in a series of specific aspects breaking their character into parts. All the figures on the British Provincial Tokens, I will repeat, are worthy of some study, but all are not well documented. For example, take the three patron saints of Great Britain, St. Patrick, St. Andrew and St. George. St. Patrick is a well documented factual religious saint. St. Andrew, the patron saint of Scotland is a factual character but less historically known. And at this point in my studies St. George is purely mythological - the patron saint of England proper.

Well, where best to start with these **ancient** historical individuals, (as I categorize all token figures before 1760) then with the most ancient of them. At the time of the Provincial Tokens, there was a debating or oratory society in Birmingham of which I know absolutely nothing about except from that which I have learned from the Dalton & Hamer, Warwickshire token #35 with its bust of Demosthenes on it. These tokens, as we all realize, are the starting point in understanding our diverse study of the late Eighteenth Century history. I am extremely curious about this debating society, as to whether it actually existed, and if so for what purpose and for how long. It is the not knowing which eggs me on! The motto on the token is, "To Raise The Genius And To Mend The Heart" which is dated 1789 and is puzzling. Is there any connection with this debating society and the beginning of the French Revolution and the storming of the Bastille as suggested by the date? Like R. C. Bell, in his *Political and Commemorative Pieces Simulating Tradesmen's Tokens, 1770-1802*, I am sorry, I can only convey what I have learned about Demosthenes but can not illuminate anything about the debating society.

As Bell mentions on page 634 of the above mentioned book, Demosthenes was an Athenian statesman born in 383 BC. which to the best of my knowledge makes him the earliest figure portrayed on the tokens. The important significance for his bust to be on this

token is that he is considered the greatest of ancient Greek orators. Thus making him the best patron for an oratory society. His proficiency in speaking, even today, goes unchallenged. Other aspects of this statesman can be argued, but not his oratory ability. The first thing to know about Demosthenes was as a youth he had a speech defect. As reported by Plutarch, his difficulty was a sort of stammering or halting speech. In his teen years Demosthenes would not allow himself to be seen in public until he had conquered this problem. One trick he used to solve this difficulty was to practice speech with small stones or marbles in his mouth. He also practiced speaking in front of a full length mirror so that his presentation was acceptable. These were but two methods he employed to cure his impediment. Due to his financial status, (more about this in a minute) and due to his thin and delicate build, along with his inarticulate speech problem, he was unable to attend a Greek gymnasium. (In England a gymnasium can still be referring to an educational institution.) These Greek gymnasiums were at the time both a physical as well as a mental school. If we visualize this large gawky youth with his disadvantages, we can clearly understand his conflicts with his own age groups and peers. However his lack of institutional education did not prevent him from educating himself since he had a special motivation to do so. Demosthenes' father died when he was about seven years old. It appears his guardians absconded with the majority of his inheritance. It was his plan to eliminate his speech defect, educate himself, but especially concerning the law, and sue his three guardians. And this is exactly what he successfully accomplished in 363 BC - though at little financial gain.

Demosthenes lived in an exciting time being relatively contemporaneous with Plato and Aristotle. His father had been an important and wealthy sword maker, and you can easily imagine his resentment at the loss of his inheritance. His initial legal attempts were not impressive, his presentations were met with derision as he had much still to learn, but this only motivated him still more. Since the end results of his law suit yielded little financial rewards, for this reason; he found it necessary to gain a living as a speech writer. In those days this was a highly demanded occupation for people who needed legal action requiring a personal presentation on their own behalf, and for which they had insufficient education. After many years, he built up a clientele of wealthy business men and prominent citizens, and he gained a significant reputation which allowed him to enter politics. But even after he obtained a renown fame as an orator, he still continued being a speech writer as a sideline for most of the rest of his life.

Demosthenes' life has often been broken down into four phases: 1) His youth and his fight for his rightful inheritance, 2) his first career as a speech writer which obtained for him the reputation as an important intellectual. And by now he was about 30 years old. The next and most important part of his life lasted 30 more years. 3) That was as his being a great statesman. The last phase, 4) was a short set of years as a political exile and fugitive. Our major concern with Demosthenes is dealing with the third phase of his life as a statesman and orator. He made his maiden speech to the Assembly in 354 BC, and it was called "On the Navy Boards." There was a rumor that a Persian king was planning an attack on Athens, and Demosthenes suggested that Athens quietly build up its naval fleet in preparations for war. See, even in those days there were difficulties with Middle East nations! But more important during his speech for naval preparations he warned that if the

Athenians struck the Persians first they would be fighting alone. However, if the Persians struck the first blow all the Greek city-states would join in the combat along with the Athenians. It seems after 2,352 years we might still need to learn this important lesson. I am sure the Athenians would not think an alliance of some tiny impotent city-states would exist as a coalition. Yet the parallel is quite different. If I remember my history correctly the Persians outnumbered the Greeks, and today our technology and the current threat from Iraq is greater. Nevertheless, our present events are food for deep thought.

The next severe Athenian crisis came from Philip of Macedonia (father of Alexander the Great) a strong power in his own right. Macedonia's culture was not all that different than that of the Greeks though they considered the northern nation to be a barbarian state. Philip, (whose son marched all the way to India) was slowly annexing the northern tier of Greek states. It is interesting to realize King Philip and Demosthenes were nearly the same age. Well this threat from Philip would occupy Demosthenes' political career for many years until Philip's assassination. That was the good news, but the bad news would be that then they had to content with Alexander. Demosthenes gave three so called "Philippie" speeches during the long Philip dominance. It is his "Third Philippie" speech which orators the world over most commonly study, and which is most frequently considered his most successful.

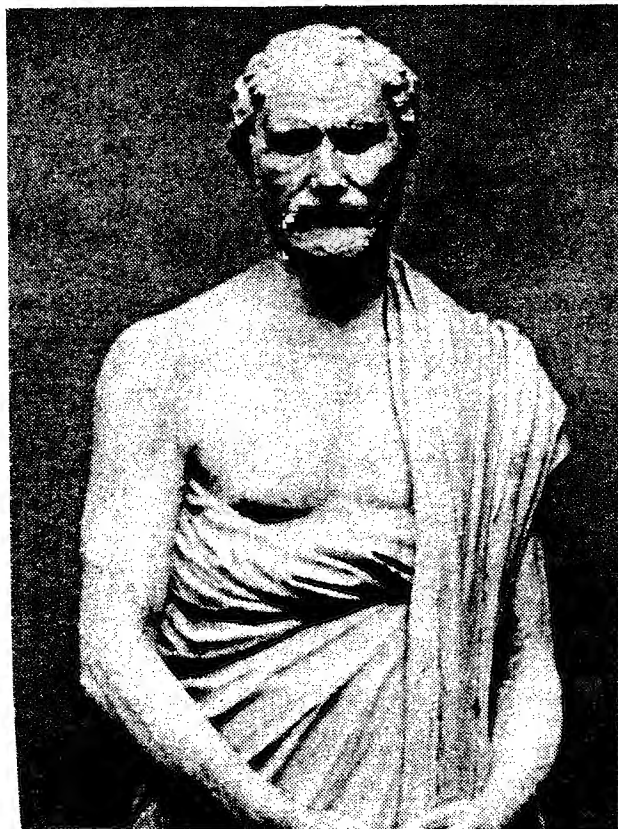
We need to know more about oratory in those ancient Greek times to fully understand Demosthenes' proficiency. First we need to know, as is often common with self taught individuals, they never stop learning for the rest of their lives. Demosthenes was particularly interested in Greek history, partly to study earlier and famous statesmen's speeches, but also to improve his language skills. It was not uncommon for him to include Greek history in his public speeches concerning past Greek democratic practices. The Athenian Assembly was a huge rowdy and vociferous body that could reach over 6,000 individuals. This crowd of loosely organized male citizens could easily shout down any speaker that they disapproved of. A speaker without wit or charisma could be disposed of in a merciless roar of laughter in an instant. In other words, only the very best orators could survive these difficult conditions. Another problem was that a speaker could have his prepared speech down pat, but the crowd would force him to deviate so that he had to be an off the cuff speaker as well. Of all of Demosthenes speeches, history has recorded about 61 of the prepared ones. However, his clever spontaneous replies to his many adversaries have not survived. One may wish to have been "a fly on the wall" and to have heard his retorts.

We do not need to go into great detail about all the facts of his life, his adversaries such as Aphobus or Aeschines, and we need not enumerate the messages in all of his various speeches as it would end up being tedious. In 338 BC, ultimately Philip of Macedonia defeated the Greeks at Chaeonea in north central Greece. Athens for a time afterwards was not occupied by the Macedonians. Yet when Alexander succeeded his father, things with the Macedonians became very tense. Then Alexander stormed off to war in the East. With Alexander not around, his stay at home factions moved aggressively against Athens, and we enter the fourth phase of Demosthenes' life which covers just two years. He is betrayed by a jealous political opponent and tried for his past political efforts

against the Macedonians and imprisoned by Macedonian sympathizers. Unexpectedly he escapes from prison and becomes a criminal fugitive. To make a long story short, he is cornered on the island of Calouria and opts to poison himself on October 12, 322 BC.

Now what concerns us most in terms of the tokens and the late Eighteenth Century, is his legacy. In all those past centuries there has been much pros and cons about the rightness of his political motives, but what is pretty much universally accepted is the greatness of his oratory skill. Now that we understand the conditions of the Greek democratic speakers situation we can appreciate Demosthenes abilities. His preserved speeches were retained at the ancient library at Alexandria, Egypt and copied from there by Roman student orators. There was a major revival of his work and a study of his talent during the Renaissance with Queen Elizabeth I as one of those admirers. The token #35 clearly indicates to us he was still known to a few at least and considered the greatest orator even in the late Eighteenth Century. For some unknown reason there was a Demosthenes re-awakening in Europe about the time of World War I. His style of oratory is what makes his speeches so powerful. Unlike today's modern statesmen, his speech was remarkably free of what we call rhetoric. (= **Dictionary, 2b.** insincere or grandiloquent.) In acknowledgement of one of my better sources for this article, the Encyclopedia Britannica of 1977, p.578; in which they state he is..."regarded as one of the world's greatest orator-statesmen." Possibly we could use a revival by our contemporary leaders of Demosthenes techniques today! But for sure he is the greatest classic orator for any era or any time.

Richard Bartlett





John of Gaunt - At the Throne of Kings (An Anglophile's Overview)

by Tom Fredette



While it is possible to enjoy the tokens of the Late Eighteenth Century series for their artistry (or lack of it), their cleverness, their political statements (direct or indirect), their longevity, depth or scope, this writer gets the most "bang for the shilling" from what these coppers tell us about British history. And sometimes they don't say much and in the process can whet our interest and appetite for more.

Such is the case with the Lancashire halfpennies Nos. 8 through 50 and the Half-halfpenny issues Nos. 150 and 151 which depict John of Gaunt - the Duke of Lancaster. Son of a king, but never to be one himself, his son would eventually reach that exalted position. This noble led a full life and has been alluded to by many writers. He has been described as a loyal son and subject, a loving husband and father, a not always successful army commander, a character in a famous play (*The Tragedy of King Richard II*) and a mentor and advisor to this young king.

Born in March, 1340 in the Flemish town of Ghent, his father was Edward the Third of England - a Plantagenet king. His mother was Phillippa of Hainaut. In her novel Passage to Pontefract Jean Plaidy writes that Prince John was known as "John of Gaunt" because "...the English despising foreign tongues found Gaunt came more easily to the tongue than Ghent..." The Encyclopedia Britannica notes "...that the term Gaunt was never employed after he was three years old; it became the popularly accepted form of his name through its use in Shakespeare's play..."

He was known as the Duke of Lancaster as a result of his first marriage to Blanche of Lancaster. The Lancastrian estates in England and Wales were vast and rich, making him well known and influential.

Inevitably, because of England's claim to parts of France fought over at this time in history and known as The Hundred Years War (1337-1453), John was called upon to command an army and to lead it in battles on the continent. After having some success as a commander, he returned home in 1374. Taking advantage of his successes, he became influential with his father (Edward III) much to the displeasure of other nobles and clerics who also wished to share the king's attention.



Lancashire.
LANCASTER.
1792.



John of Gaunt, duke of Lancaster, detail of a window by an unknown artist, c. 1440-50; in the antechapel of All Soul's College, Oxford
By courtesy of the Royal Commission on Historical Monuments.
Crown copyright reserved

His first wife Blanche most likely falling victim to the plague, he married Constanza of Castile, Spain (Constance). Based on this union, he traveled to the European continent with his army to pursue a claim to the kingship of Castile and León. As the Duke of York's expedition 400 years later would be considered a failure, John's was also. He returned home in 1388 and renounced his claim. (See: "The Noble Duke of York," Fall, 2002, CTCC Journal.)

He was typical of the nobility of his age and involved with court intrigues, one of the most famous of which involved his son, Henry. Henry attempted to defend himself against accusations that he was involved in a plot against King Richard II who had gained the throne of England after the death of John of Gaunt's father, Edward III. Needing to solve this problem, Richard decided to exile both parties to the dispute. Having his son face exile hurt John very much and Shakespeare alludes to this time in *Richard II* in a somewhat formal scene in which he bids his son farewell:

Go, say I sent thee forth to purchase honor
And not the king exiled thee; or suppose
Devouring pestilence hangs in our air
And thou art flying to a fresher clime; (Act I, iii, 282-85)

This event, along with a number of difficult years as peacemaker and advisor at the court of Richard took its toll. And "...on the 3rd of February, 1399 he died at Ely House in Holborn. On the 18th of March Richard took possession of all his estates." (Gervase). This confiscation precipitated the return of his son Henry from exile and his eventual deposing of Richard. So while John of Gaunt never became a king, his son did become King Henry IV.



Henry Bolingbroke, Duke of Hereford, deposes King Richard II in August 1399.

In his private lifetime John of Gaunt most likely knew and probably sponsored the poet Geoffrey Chaucer. Mathew Gervase devotes chapter VII of his study of The Court of Richard II to Chaucer. In it he states that Chaucer "...was linked with the household of John of Gaunt; he possessed an annuity of thirty marks from the Duke..." and that we know this because "During the 1390's Chaucer's court career is well documented."



Richard II in Westminster Abbey.



Image from UWM's 'The Classic Text' Website

Geoffrey Chaucer (ca. 1343-1400)

So what are we to make of the effigy of this prince on the tokens of the Late Eighteenth Century series? He certainly was a famous Lancastrian. A "favorite son?" As far as the late 18th century is concerned, it is probably safe to assume that he was equally as famous because the Bard made him so. In *Richard II* he puts into the mouth of Gaunt's character some of the most memorable lines of any of Shakespeare's history plays. Spoken from his deathbed, the traits of character and nobility which show through most likely contributed to his being honored on the Lancashire series:

This royal throne of Kings, this scepter'd isle,
This earth of majesty, this seat of Mars,
This other Eden, demi-paradise,
This fortress, built by Nature for herself
Against infection and the hand of war,
This happy breed of men, this little world,
This precious stone set in a silver sea;
Which serves it in the office of a wall
Or as a moat defensive to a house,
This blessed plot, this earth, this realm, this England..."

(Act II, i, 40-50)

In concluding this overview, it is important to note that while its premise is that much of what is popularly known of John of Gaunt comes to us from *Richard II*, other information about his life has existed for many centuries although modern scholars have had to consult dozens of sources to get at it. Even the most complete biography, *John of Gaunt* by Sidney Armitage-Smith states that the most difficult part of deliniating the history of this man and his family is that of illustration. In his introduction to the above work Armitage-Smith states that:

The attempt to illustrate fourteenth century history from contemporary sources is almost hopeless. So far as illumination goes, the period is one of decadence, while portrait painting in England at least had not begun. Contemporary MSS have scarcely anything worth reproduction. ... It is not impossible, however, that the window in All Souls' preserves some tradition, for the College was founded only a generation after the Duke's death, and the glass dates from the foundation.

The image on the tokens in Dalton & Hamer seem to replicate the image described above and perhaps make an important contribution to this area of the life of the Duke of Lancaster.



JOÃO I OF PORTUGAL ENTERTAINING JOHN OF GAUNT.

Sources

Armitage-Smith, Sidney, *John of Gaunt*, Barnes & Noble, New York, 1964.

Gervase, Mathew, *The Court of Richard II*, W.W. Norton & Company, New York, 1968.

Plaidy, Jean, *Passage to Pontefract*, G.P. Putnam Sons, New York, 1982.

Tillyard, E.M.W., *William Shakespeare-Histories & Poems*, Chelsea House Publishers, New York, 1986.

SKIDMORE CHURCHES IN THE CITY OF LONDON

Dunstons in the West

The church illustrated on the token stood on the north side of Fleet St and was known as St Dunstons in the West to distinguish it from St Dunstons at the other end of the City.

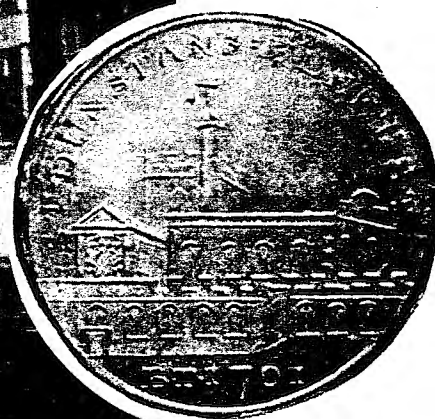
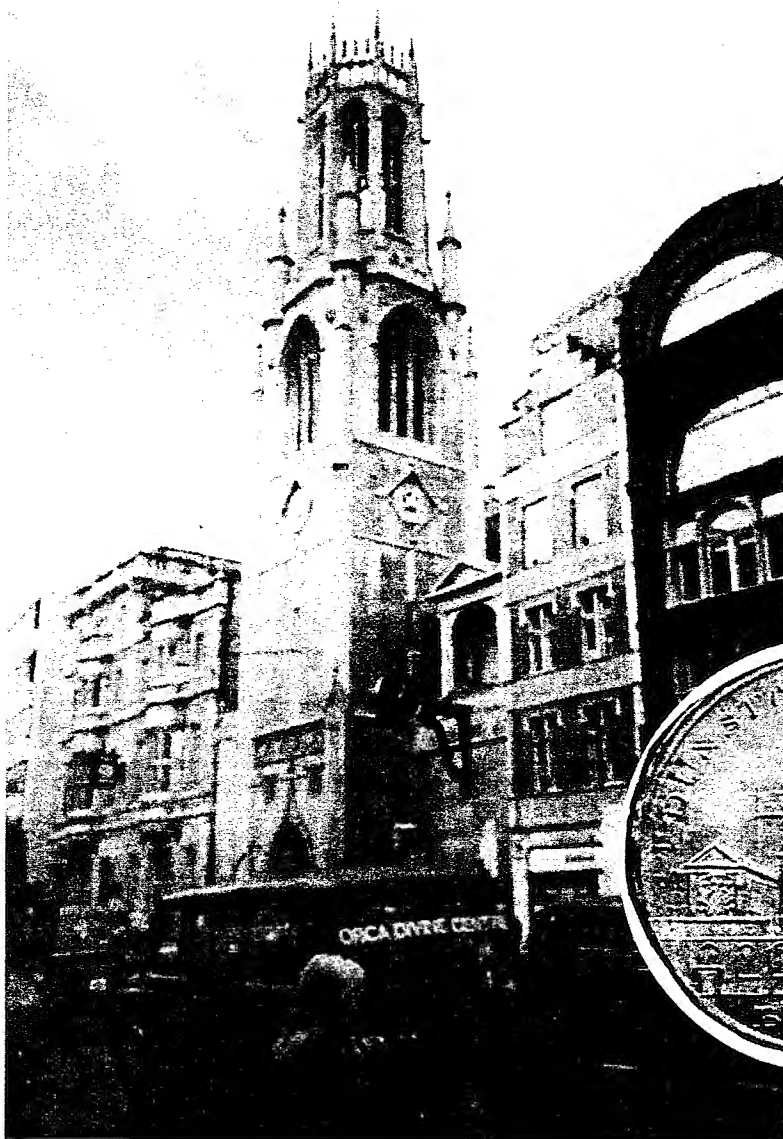
It was first mentioned in 1185 and received much fame for its clock erected in 1671 to commemorate the church's escape from the Great Fire. It comprised a bracket clock and an ion temple containing two figures with clubs. It became a notable London sight and is mentioned in Goldsmith's *Vicar of Wakefield*, Dickens *Barnaby Rudge* and Scott's *Fortunes of Nige*. The two figures can be seen quite clearly on the token.

In 1830 the church was demolished and the building illustrated was completed in 1833, the architect being John Shaw. It is modelled on that of All Souls Pavement at York. The clock was bought by the Marquis of Hertford and erected at his house Hertford Villa in Regents Park. Happily it was returned to the church by Lord Rothermere in 1935.

There are a number of interesting statues inside the church including one of Queen Elizabeth which stood on Ludgate until demolished in 1760. Statues of King Lud and his two sons can

also be seen just inside the doorway. Many monuments from the original church can be seen on the walls including one to Isaac Walton whose *Compleat Angler* was published in the churchyard 1659. My particular favourite is: The Memory of Hobson Judkyn Esq The Honest Solicitor.

The token states that the original church was built in 1701, however it was only extensively repaired and the roof replaced.

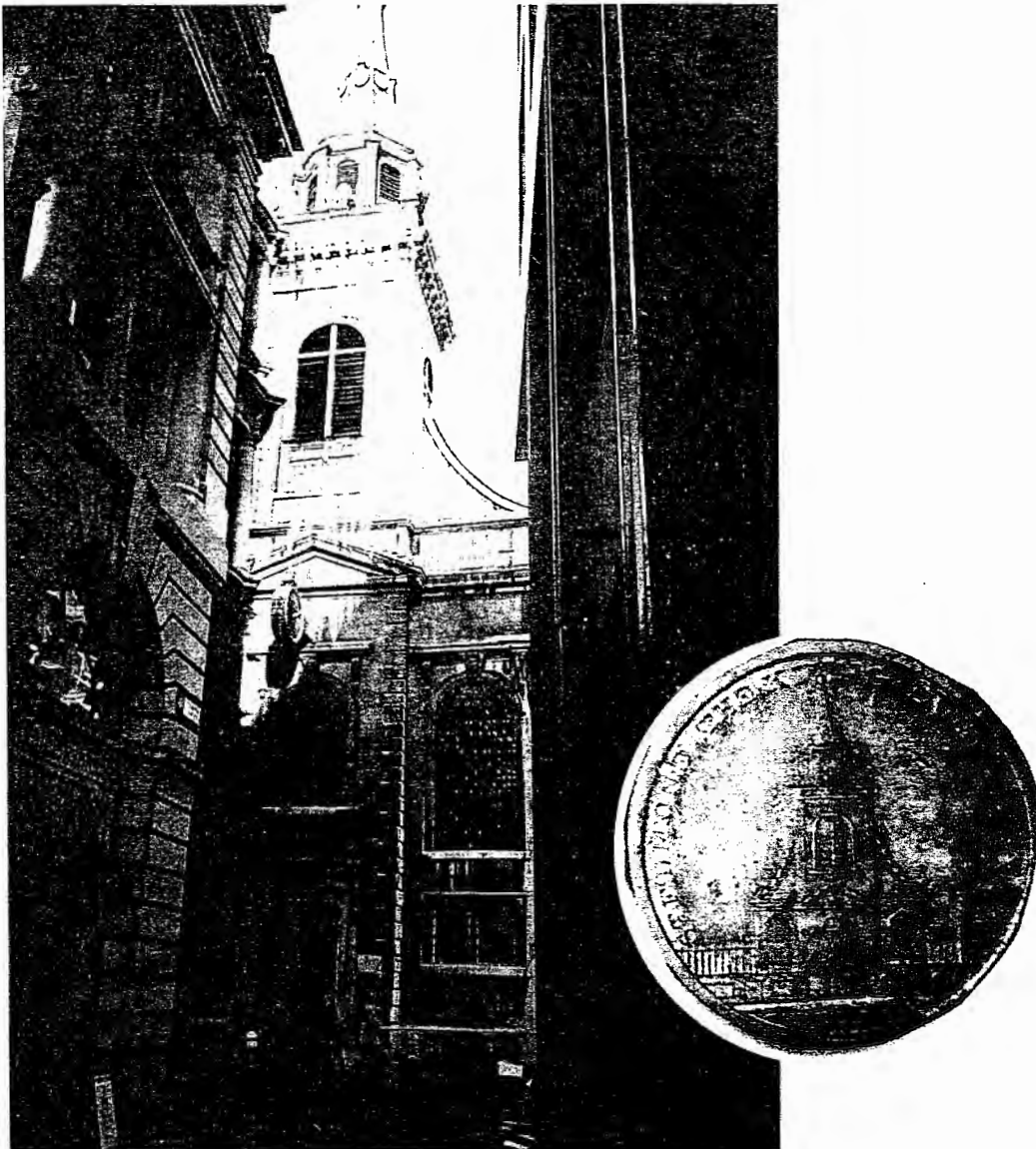


22. St Edmund King & Martyr

Founded in the 12th Century and dedicated to the King of East Anglia who was tied to a tree and shot with arrows for refusing to renounce his religion. Destroyed in the Great Fire it was rebuilt in 1670-9 by Wren and Robert Hooke. Unlike most churches which run east to west, St Edmunds runs north to south and is built of attractive Portland stone.

Wren added the octagonal lead spire in about 1707, the pedestals around lack their gilded urns. Inside there is some good 17th Century woodwork, especially the font cover and pulpit, as usual the box pews were chopped up to make choice stalls in Victorian times. Three of Wren's best churches St Benet, Gracechurch St, St. Dronis, Backchurch & All Hallows, Lombard St were destroyed and added to this parish. The roof required rebuilding after bomb damage in 1917.

As can be seen from the illustration this is a difficult church to photograph, a problem I have had with many. I have tried to remain as true to the depiction on the token as possible, but in many instances it is impossible, so I have tended to opt for the most pleasing view in those cases.

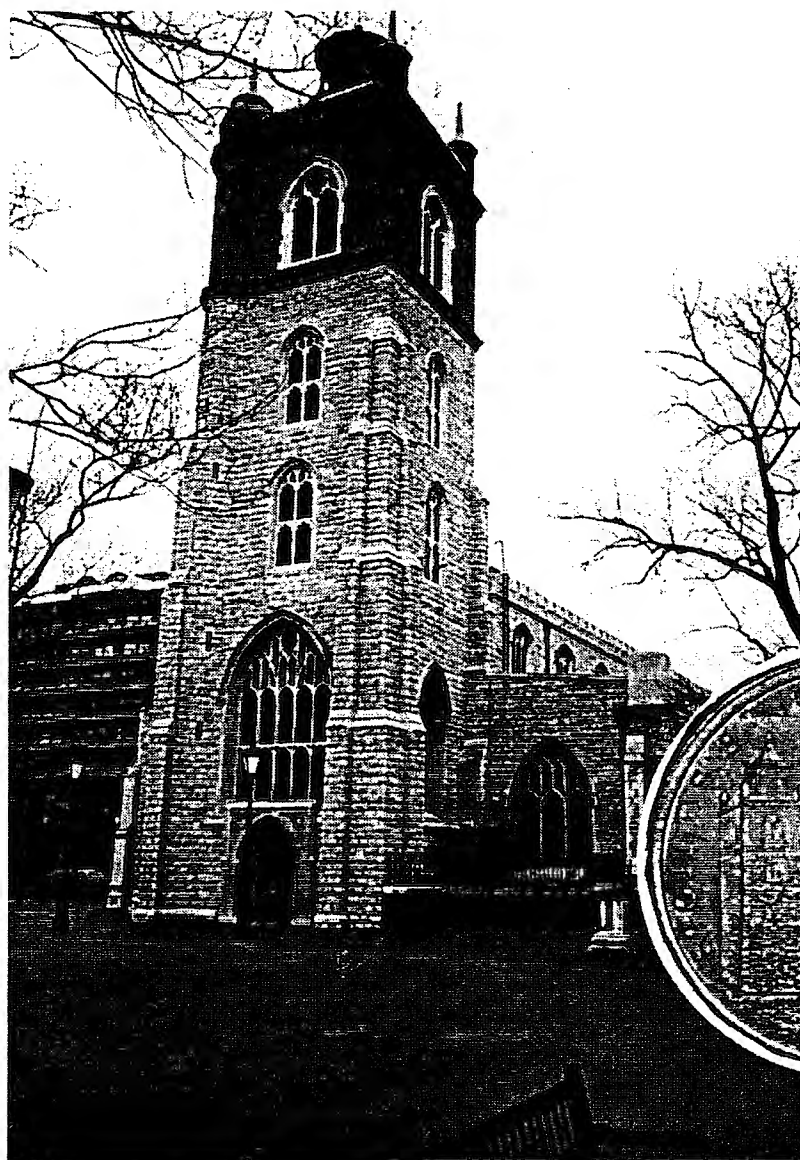


St Giles, Cripplegate

Founded in the Eleventh century and dedicated to St Giles, the patron saint of cripples it is the only church amidst the glassy modernity of the Barbican. The present church was built between 1545-50, before being almost totally destroyed in the 2nd World War, only the walls and tower remaining. Between 1952-60 it was rebuilt by Geoffrey Alleston, given almost a free hand with the interior due to the devastation of the German bombing. The Eighteenth century organ case, the font and pews came from St Luke's, Old Street. A bastion of the City wall and a large length of the wall itself stretch out southwards into the city itself.

Amongst the many famous names connected with this fine church, Oliver Cromwell was married here to Elizabeth Bourchier in 1620, John Foxe, Martin Frobisher and John Milton

are buried here. Milton's grave was opened in 1796 and his teeth removed as souvenirs together with handfuls of his hair, apparently the body was in good condition even though he had been buried for over a hundred years. The caretaker Elizabeth Grice, subsequently charged sixpence to view the body!



St James Garlickhythe

Founded in the 12th century, the name apparently derives from the fact that garlic was once sold in the area. The original church was built in 1326 and after its destruction in the Great Fire, rebuilt under Wrens direction in 1676-83, the steeple added in 1713-17. A bomb landed on the church during the 2nd World War but did not explode and in 1991 a crane being used on a nearby building site, crashed through the roof causing much damage. Fortunately the church has been very sympathetically restored and due to the exposure of the southern elevation can be seen in a way not perhaps envisaged by Wren who was constrained by the restrictions of what surrounded the church in the early 18th century.

Often called Wrens lantern for the quality and intensity of the light that steams through the many lofty windows,, this fine church has the tallest city interior and contains sword rests, a pulpit with a wig stand and a Father Smith organ of 1697. Several medieval Lord Mayors are buried here.

Some of the more eagle eyed amongst you will have noticed that we have strayed from our original numerical pattern. St Ethelburgas was due to be number 23 in my listing but due to the uncertainty over its future after the terrorist bombing of 1993 I felt it best left until I reach the end of my project. Fortunately the news sounds very promising and I will take a picture of it as soon as possible; at present it is surrounded with hoardings.



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The "Conder" Token Collector's Journal

Index to Volume VII - 2002

Adams, John (1735-1826)		Conder Token Collector's Club (cont)	
illustration	VII:1:33	dues notice	VII:4:33
profile; Fredette	VII:1:32	meeting in New York	VII:2:5, 3:4
Adventures In Paradise?; Gaye	VII:2:34	scope	VII:3:4, 4:4
album weeds (evasion tokens)	VII:1:36	"Conder" Token Trivia	VII:3:5
Anderson, Wayne memorial medal	VII:1:5	Constantine the Great	VII:3:12
Associated Irish Mines Company	VII:1:19	Cornish penny, mine pumping engine	VII:4:7
Halfpenny illustration	VII:1:19	Crown Copper Company	VII:2:16
Augustus, Frederick, Duke of York	VII:3:24	Daniel Mendoza, Champion	
Ballygahm Engine House (photo)	VII:1:20	of England; Bell	VII:1:6
Bartlett, Richard		Dixon, Roger, engraver	VII:2:20
"Charles Stanhope -		Doty, Richard	
Man Before His Time"	VII:1:26	"Of Bulls, and Whigs, & Apple Trees"	VII:1:10
"Close, But No Cigar"	VII:3:15	photo	VII:3:6, 7
"Lord George Gordon;		The Dunmow Flitch; Schroeder	VII:4:20
A Lesson in Politics"	VII:2:28	Dyagilev, Gennady	
Baronets Engine House (photo)	VII:1:20	"A Russian "Conder" Collector"	VII:4:18
Baskerville, John	VII:2:20	Dyer, G. corresp. to <i>Monthly Magazine</i>	VII:1:11
The Bastille (illus)	VII:3:26	East India Company quarter anna	
Bell, R(obert) C(harles) (Token Tales)		by Boulton	VII:4:7
"Daniel Mendoza,		Eddystone Lighthouse token	VII:3:17
Champion of England"	VII:1:6	Edinburgh Castle Free Museum	VII:3:20
"Godiva's Ride Made		evasion tokens, and James Conder	VII:1:36
Coventry Toll-Free"	VII:3:8	Ex Libris; Welch	VII:2:37
"Lord Nelson's Pathway to Fame"	VII:2:6	Franklin Press token	VII:1:34
"Matthew Boulton, Master of Soho"	VII:4:5	Fredette, Tom	
Biddulph, Robert of Herefordshire	VII:1:11	"John Adams and the Late	
Birmingham street plan	VII:2:12	18th Century Token Series"	VII:1:32
Birmingham Tokens	VII:2:24	"A Mostly Spence Word Search"	VII:1:18
Birmingham Workhouse sixpence 1813	VII:4:17	"The 'Noble Duke of York'"	VII:3:24
Boulton, Matthew (1728-1809)		"The Sawbridgeworth 1d Copies	
birthplace	VII:3:28	("Addtl Thoughts") - Part 6	VII:3:42
profile: Bell	VII:4:5	"A Token Question"	VII:2:23
Brook, David		Fritsch, Bob; photo	VII:3:7
"Mr. Middlebrook, the Great Auk		Gainsborough, Thomas (1727-1788)	VII:3:17
and the Balaclava Bugle"	VII:3:20	Gaye, Larry	
Of Bulls, and Whigs,		"Adventures In Paradise?"	VII:2:34
and Apple Trees; Doty	VII:1:10	photo	VII:3:6
Bunbury, Sir Thomas	VII:2:28	The General Hospital (Birmingham)	VII:3:32
Caldwell, Charles; AIMC	VII:1:19	Gimblett, John Jr.	VII:3:30
Charles Stanhope -		Godiva, Lady, on horseback	VII:3:Cover
Man Before His Time; Bartlett	VII:1:26	clock	VII:3:8
Chlorus, Emperor Constantius	VII:3:12	statue	VII:3:10
Close, But No Cigar; Bartlett	VII:3:15	Godiva's Ride Made Coventry	
Collins, Cory; letter	VII:2:36	Tool-Free; Bell	VII:3:8
Conder, James Notcutt (1763-1823)	VII:2:5	Gordon, Isabel bar Abraham (illus)	VII:2:33
Conder Token Collector's Club		Gordon, Lord George (1751-1793)	VII:2:28
club medal (illustration)	VII:1:5	Gordon, Lord William (1744-1823)	VII:2:28
PVC damage?	VII:2:36, 3:23	Great St. Helens (illus)	VII:1:16

Grenville, Louisa (1758-1829)	VII:1:27	Middlesex Tokens	
Grogan, Michael		D&H 135 Glastonbury Abbey	VII:2:35
"James Conder's Orphans -		D&H 322 Boy with coins	VII:3:6
The Evasion Tokens"	VII:1:37	D&H 519 Duke of York	VII:3:25
"Yorkshire 69:		D&H 696 Lord George Gordon	VII:2:28
A Roman Connection"	VII:3:12	D&H 785 Daniel Mendoza	VII:1:7
Hadley, Joseph (business card)	VII:3:37	D&H 968 Prince of Wales	VII:1:7
Halliday, Thomas, diesinker	VII:2:20, 4:28	D&H 984 Duke of York	VII:3:26
Hamer, Samuel Henry		D&H 985 Duke of York	VII:3:26
"Tokens and Cash Notes of the Overseers of		D&H 986 Duke of York	VII:3:26
the Poor of Birmingham, England"	VII:4:13	D&H 995 King & Queen of France	VII:3:24
Hampshire Tokens		D&H 1040 Charles Stanhope	VII:1:26
D&H 1 Basingstoke Canal	VII:2:24	D&H 1041 Buck Society	VII:1:8
D&H 60 man-of-war	VII:2:7	Mr. Middlebrook, the Great Auk	
Hancock, John Gregory, Sr.	VII:1:24, 3:28, 31	and the Balaclava Bugle; Brook	VII:3:20
Heaton, Ralph II	VII:3:29	Mills, Abraham; AIMC	VII:1:19
Herefordshire Token		Mine pumping engine	VII:4:7
D&H 1-4 bull breaking chains	VII:1:10	Mona Mine on Pary Mountain	VII:1:22
Hibernia Mine Company token	VII:1:23	Monks, Simon	
Hoge, Robert; photo	VII:3:6, 7	"Skidmore Churches in the City of London"	VII:1:16, 2:26, 3:40, 4:8
Holcomb, Eric; photo	VII:3:6, 7	Moore, Gregg, dues notice	VII:4:33
A House on the Old Square	VII:2:12	Moore, John, General (1761-1809)	VII:1:27
Howe, Admiral Earl token	VII:2:8	Mostly Spence Word Search, solution	VII:1:18
Humphries, Richard; pugilist	VII:1:7	Muntz, George Rolling Mill (illus)	VII:4:21
Humphry, Ozias (1742-1818)	VII:3:17	Nelson, Lord Horatio (1759-1805)	VII:2:6
Jackson, Gentleman John; pugilist	VII:1:8	illustration	VII:2:9
James Conder's Orphans -		New Members	VII:1:39, 2:4, 3:5, 4:3
the Evasion Tokens; Grogan	VII:1:36	Noble, Brabazon; AIMC	VII:1:19
Jervis, Sir John	VII:2:9	The Noble Duke of York; Fredette	VII:3:24
John Adams and the Late 18th Century Token		Norfolk Tokens	
Series; Fredette	VII:1:32	D&H 1 Wroxham threepence	VII:2:25
Joy, Harry (1818-1893)	VII:3:21	Nottinghamshire Tokens	
Kempson, Peter	VII:3:28	D&H 1-4 Arnold fasces / fleece	VII:2:23
Kendrick, Joseph	VII:3:38	A Numismatic Ramble 'Round Old Birmingham	
Küchler, Conrad Heinrich (1740-1810)	VII:4:8	Part 1	VII:2:11
Lancashire Tokens		Part 2	VII:3:28
D&H 57 Daniel Eccleston	VII:4:8	Part 3	VII:4:21
D&H 138 Duke of York	VII:3:25	The Old Library on Union Street	VII:2:18
Lennox, Lady Sarah	VII:2:28	Paine, Thomas, token	VII:1:34
Liggett, Fred; puzzle winner	VII:1:5	Parsons, Harold "Bud"; letter	VII:1:35
library donation	VII:3:4, 4:4	Patrick, Benjamin, diesinker	VII:2:14
Lloyd, Samuel III, founder of bank	VII:2:13	Peeping Tom	VII:3:11
Loos, Lisa; photo	VII:3:7	Philson's Pin Manufactory	VII:2:16
Loos, Scott; photo	VII:3:6, 7	Pickard, Thomas	VII:2:15
Lord George Gordon;		Pickards Steam Engines	VII:3:33
A Lesson in Politics; Bartlett	VII:2:28	Pitt, William the younger	VII:2:16
Lord Nelson's Pathway to Fame; Bell	VII:2:6	Preston-Morley, Peter, library sale	VII:2:5
Lutwynche, William	VII:2:19	PVC Damage?	VII:2:36, 3:21
Martin the Bath Butcher; pugilist	VII:1:6	Pye, Henry James (1745-1813)	VII:3:16
Matthew Bouton, Master of Soho; Bell	VII:4:5	Reeves, John (1752-1829)	VII:3:16
Mendosa, Daniel (1764-1836)	VII:1:Cover	Roe, Charles (1715-1781)	VII:1:21
illustration	VII:1:9	Memorial tablet	VII:1:21
profile; Bell	VII:1:6	Roe, William; AIMC	VII:1:19
Middlebrook, T. G.	VII:3:20		

Roe & Company halfpenny token	VII:1:24	Stanhope, Earl Charles (1753-1816)	
rolling mill, Birmingham (illus)	VII:4:21	illustration	VII:1:31
Romaine, William token	VII:2:27	profile; Bartlett	VII:1:26
Rous, Sir John	VII:4:19	Stanhope, Lady Hester	VII:1:28
A Russian "Conder" Collector; Dyagilov	VII:4:18	Stanhope, Philip (1584-1656)	VII:1:26
St. Alban, Wood St. (illus)	VII:1:16	Stanhope, Philip Dormer (1699-1773)	VII:1:26
St. Alphages (illus)	VII:1:17	Suckling, Captain	VII:2:6
St. Andrew-by-the-Wardrobe	VII:2:27	Suffolk Token	
St. Andrews Holborn (illus)	VII:2:26	D&H 18 Royal Yeomanry	VII:4:19
St. Andrews Undershaft (illus)	VII:1:17	Sullivan, Brian; photo	VII:3:6
St. Anns Aldersgate (illus)	VII:2:26	Symmonds, Captain of Herefordshire	VII:1:13
St. Ann's Blackfriars (illus)	VII:2:27	Taylor, John, founder of bank	VII:s:17
St. Bartholomew-The Great (illus)	VII:3:41	Thomason, Edward	VII:2:20, 4:24
St. Bartholomew-The Less (illus)	VII:3:41	illustration	VII:4:29
St. Benet, Pauls Wharf (illus)	VII:3:40	Thomason's Manufactory (illus)	VII:4:24
St. Benets, Gracechurch Street (illus)	VII:4:9	A Token Question; Fredette	VII:2:23
St. Botolph, Botolph Lane (illus)	VII:4:8	Tokens and Cash Notes of the Overseers of the	
St. Bride's, Fleet Street (illus)	VII:4:10	Poor of Birmingham, England; Hamer	VII:4:13
St. Catherine Coleman (illus)	VII:4:11	Twigg, Charles & Co	VII:3:33, 35
St. Clement's Eastcheap (illus)	VII:4:12	Upcott, William (1779-1845)	VII:3:17
St. Philip's Church (illus)	VII:2:18	Warwickshire Tokens	
Salyards, Harry; letter	VII:3:23	D&H 4 Admiral Nelson shilling	VII:2:6
The Sawbridgeworth 1d Copies (Additional		D&H 212 Boulton's Soho Manufry	VII:3:5
Thoughts) - Part 6; Fredette	VII:3:42	D&H 219 Coin Press	VII:3:6
Schroeder, Matthew P.		D&H 231-237 Coventry	VII:3:9
"The Dunmow Flitch"	VII:4:20	D&H 312 Sharp's / Peeping Tom	VII:3:10
Scudamore, John of Herefordshire	VII:1:13	Washington, George, token	VII:1:32
Selgin, George		Weaver, Thomas; AIMC	VII:1:19
"A Numismatic Ramble 'Round Old		Welch, Harold	
Birmingham"		Introduction	VII:1:5, 2:5, 3:4, 4:4
Part 1	VII:2:11	Librarian Report	VII:2:37
Part 2	VII:3:28	photo	VII:3:6, 7
Part 3	VII:4:21	Westwood, John	VII:3:37
Sheffield Plate	VII:4:5	Williams, Thomas, "Copper King"	VII:3:36
Skidmore Churches in the City		Wyon, George III	VII:3:36
of London; Monks	VII:1:16, 2:26, 3:40, 4:8	York, Duke of	VII:3:25
Smeaton, John (1724-1792)	VII:3:18	illustration	VII:3:27
illustration	VII:3:19	Yorkshire 69: A Roman	
Smith, Mark		Connection; Grogan	VII:3:12
"Some Anglo-Irish Copper Mining Tokens			
of the Late Eighteenth Century"	VII:1:19		
Smith, Pete			
letter	VII:2:36		
photo	VII:3:7		
Smith, Thomas; AIMC	VII:1:19		
Soho Manufactory (illus)	VII:4:23		
Soho Mint	VII:2:11		
Some Anglo-Irish Copper Mining Tokens of			
the Late Eighteenth Century; Smith	VII:1:19		
Somersetshire Tokens			
D&H 75 Kempson's Bath Hospital	VII:2:7		
Spurn Point Lighthouse token (illus)	VII:3:17		

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Nottinghamshire. Complete. The tokens assigned to this county by Dalton and Hamer range from common (7) to unique (9 and 10). Dalton and Hamer do not show photos of 9 and 10. Edge variations are not included above as they represent flans with edges already applied that were inadvertently used for striking this issue. Tokens 1 through 4 were issued by Arnold Works, a "mill for spinning wool at Nottingham" to pay wages. The mills near the river Leen, Nottingham, were destroyed by fire in 1791, thus the scarcity of the tokens. The sixpence shows up from time to time; the crown and half crown are particularly rare. These came from the Noble sale and are the finest that I have been able to trace. 5 came from Richard Gladdie. Designed by Jacobs, it is one of the pieces Skidmore made for sale. The Donald Stocking Manufacturer issues, 6, 7 and 8 are rated as common by D&H. In fact, while 7 shows up regularly, 6 and 8 are a bit more scarce. The same firm also issued a Birmingham token. 9 and 10 are two of the great rarities in the series. Jim Noble used 10 as the cover coin on his record-making sale. At the time of publication of Dalton and Hamer, the only illustration available was taken from Pye's 1801 publication. At that time, Waters noted that "these are at present unknown." Both came up in the Farnell Sale. 10 was purchased in the Noble sale and 9 was purchased privately after that sale. Condition of 1, 4, 5 and 9 and 10 is the finest possible and, for 1, 9 and 10, the finest known. 6, 7, 8 are decent but could be improved upon. Overall, Very Fine to choice Uncirculated. 1. Silvered and beautifully toned EF. 2. VF+; hairlines. 3. Near EF; light brown. 4. Near EF; attractive brown tone. 5. Prooflike Unc. 6. VF+, tiny edge bump. 7. Red and brown EF; usual weakness on obverse. 8. Near EF; even brown tone. Warwickshire 123. Near EF. 9. As made. EF+. 10. As made; EF+. For offer, as a collection.